Progressive Studies

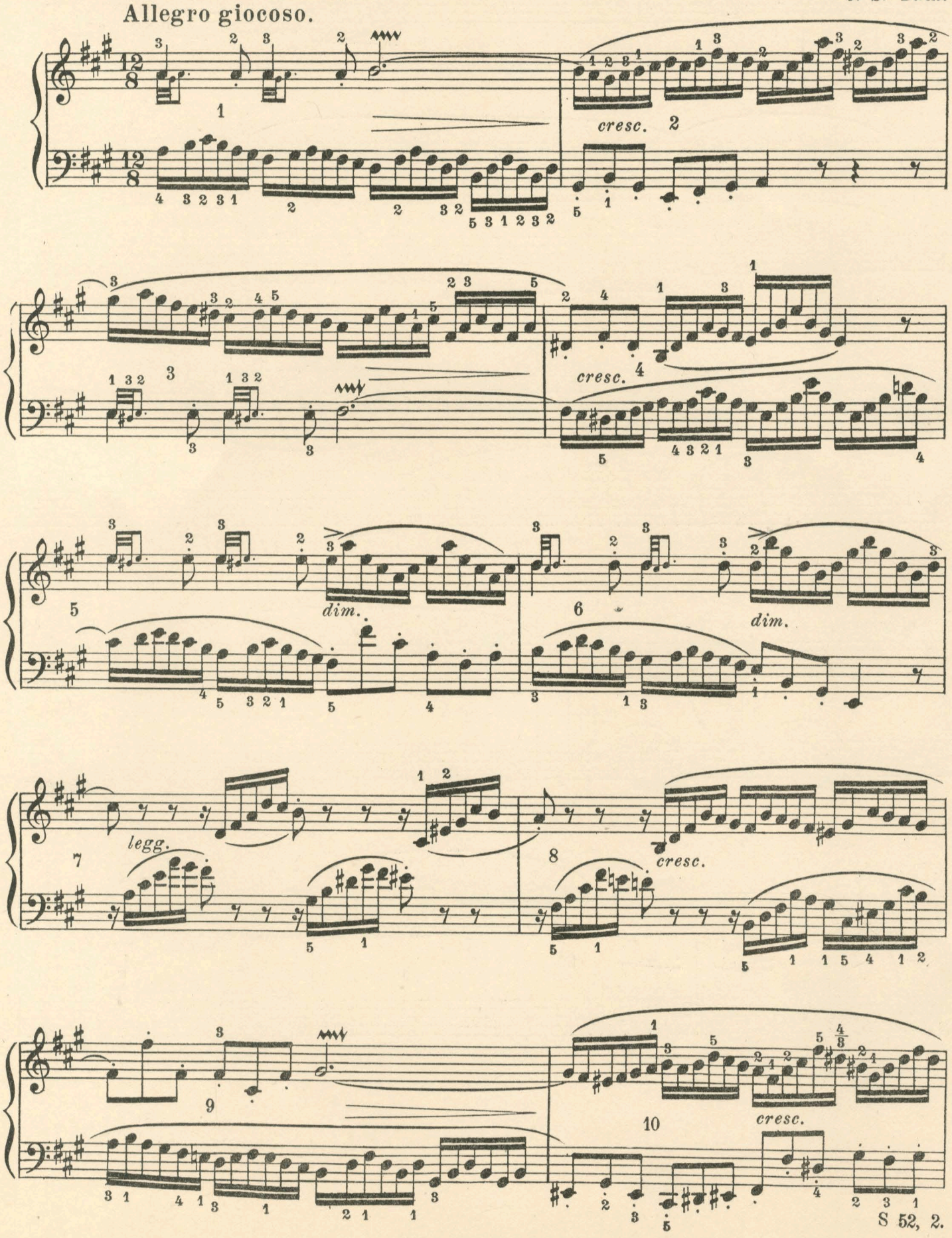
ART PUBLICATION SOCIETY, SAINT LOUIS, MO. U.S.A. PUBLISHERS MUSICIANS' TEXT BOOKS.

LEOPOLD GODOWSKY. Editor-in-Chief FREDERIC LILLEBRIDGE. Executive Editor DR. W. S. B. MATHEWS, Editor EMIL SAUER, Co-Editor

INVENTION No. 12. (2 parts.)

Edited and Annotated by Frederic Lillebridge.

J. S. Bach.

Allegro giocoso.

S 52, 2.

Copyrighted 1913, *United States of America, Great Britain and International Copyright Union and Austria by Art Publication Society, St. Louis, Mo., U. S. A. Copyright Canada* 1913 *by Art Publication Society, Limited. Rights of Translation and all other rights reserved.*

11

12

cresc. poco

13

14

15

dim.

dim.

16

legg.

17

cresc.

18

19

20

21

ANNOTATION.

INVENTION NO. 12. (2 PARTS.) BACH.

This invention is marked *allegro giocoso.* The word *giocoso* means "jocose," jesting or sportive. This meaning gives us a clue to the interpretation of the piece. The editor conceives that the nature of the piano is such that its tone is most effective, especially in light running work of this character and probably in all kinds of passage work, if each note is clearly and cleanly articulated. In fact, the tones should be as though they were picked out with the point of a needle. This does not contradict the fact that the tones should be *legato,* but it seems to us that there can be different degrees of *legato.* In this connection we recommend the pupil to pay special attention to the descriptions of touch as they occur in the lessons, because they have been carefully based, not alone upon experience but also upon the nature of the piano. The piano sounds best when the hammers strike the strings at a certain distance from their ends, because they thus kill the discordant harmonics. Furthermore, the strings, properly set in vibration, will yield the harmonics necessary to produce the best quality of tone. This has been taken care of in our manner of striking the keys. The desired effect of the music itself must be taken into consideration. This will vary with the character of the piece, and will also vary with the method in which different composers write. For instance, the touch which would be of beautiful effect for playing Chopin would not be so effective for playing Mendelssohn. Chopin requires a more distinct articulating than does Mendelssohn. The music of this latter composer sounds best when the touch approaches the *legatissimo.*

In playing the music of Bach you must always remember the nature of the tone of the instrument for which this music was composed, and it is a fact that a better effect can be obtained in the classical music even upon our magnificent modern grand pianos by taking into consideration the effect which this same music would have had when produced upon the instrument of the dimensions for which it was composed.

Furthermore, this piece is written in 12-8 time. The theme of the right hand part in the first measure can be accurately described as "jocose," and the accompanying left hand part complements, both musically and aesthetically, the nature of the theme set for the right hand part, and so on throughout the piece. Consequently, we recommend playing the running passages in this piece with a light, delicate touch, and by this we do not necessarily mean that parts of it need not be loud, because they may be. They should, however, never be boisterous or brutal. The kind of touch we are advocating for this composition approaches very nearly the *non-legato.* It might be called a compromise between the *legato* and the *non-legato,* perhaps the *leggiero* touch. The devices for practicng will be those that we have already explained so many times, and we assume that the pupil will apply these without further instructions.

Notice in measure 7 how the parts for the left and right hands alternate in dialogue form. The left hand makes a statement and the right hand answers or supplements it. Contrast is exhibited in the piece; the first measure right hand part having notes that are relatively long, the second measure having short notes. While the idea is a continuous one there is still a contrast between the two measures. The left hand part shows the same kind of contrast. The piece will repay careful study.

Recitation.

1. How may you describe the music of measure 7?
   Ans.

2. How may you describe the music of measures 16 and 17?
   Ans.

3. What is the nature of the theme in the left hand part of measure 3?
   Ans.

4. Describe the contrast between measures 3 and 4, left hand part.
   Ans.

5. Explain the kind of touch best adapted to interpret this piece.
   Ans.

For Teacher's Record

Received _____

Grade (on Scale 100) _____

Teacher _____

Class No. _____

Pupil _____

Address _____

_____